



THE UNIVERSITY OF LJUBLJANA, THE ACADEMY OF MUSIC

**REGULATIONS ON THE MUSIC AUDITION FOR BACHELOR'S DEGREE
PROGRAMMES OF MUSICAL ARTS AND MUSIC EDUCATION**

These regulations were adopted at the 23rd regular meeting of the Senate of the University of Ljubljana Academy of Music on 27 September 2023.

1. GENERAL REGULATIONS

- These regulations of the University of Ljubljana Academy of Music (hereafter referred to as UL AM) govern audition guidelines and requirements (hereafter, the audition) and establish criteria for evaluating the candidates and the methods of the evaluation of the candidates who wish to enrol at the UL AM.
- The UL AM is open to the candidates who meet the requirements set in the Call for Enrolment into the University of Ljubljana and successfully pass the audition.
- The Vice Dean for Student Affairs appoints the Audition Jury, composed of University Professors from the UL AM. The Jury for Complementary Piano, however, is composed of Specialist Advisors. The Audition Jury works and evaluates the candidates autonomously.
- The Audition Jury ranks the candidates within each principal study, starting with the highest-ranked. No two candidates can have the same rank. In auditions with multiple components, the ranking is based on an evaluation of all parameters. Finally, the legal maximum teaching capacity prescribed for university professors is considered.
- Immediately following the audition, the Jury submits the results in writing to the Student Commission of the UL AM. The Commission then forwards these results to the Application and Information Service of the University of Ljubljana.
- The number of candidates admitted to each academic programme is defined in the annual Call for Enrolment.
- The audition dates are set in the Call for Enrolment into University Academic Programmes published by the Ministry of Education, Science and Sport. Under special circumstances, the dates and audition regulations can be amended.
- Auditions are conducted on the premises of the UL AM or, in exceptional circumstances, remotely.
- The Admission Office of the University of Ljubljana will inform candidates of their audition results, specifying whether they have passed or failed.
- After the audition, the candidates will receive a certificate of participation with their result by mail.
- The audition result is valid only for the current academic year.
- Regardless of the result, candidates may retake the audition multiple times, if they meet the requirements set in the Call for Enrolment for each enrolment period. The best result will be considered for the selection procedure.
- Each audition is subject to the current application fee of the UL AM.

2. BACHELOR'S DEGREE PROGRAMME IN MUSICAL ARTS

2.1 THE SUBJECTS AND SCOPE OF THE AUDITION – GENERAL REGULATIONS

2.1.1 Auditions for all principal studies of this programme consist of:

- An audition in selected principal study. Auditions for some principal study may consist of multiple assignments or tests;
- a music theory test* (including ear training, musical form and the history of music) on the level of the secondary music school programme in Slovenia.

*The candidates who have completed secondary music school (Module A, B, C, or a final examination in secondary music schools before 2001) in Ljubljana, Celje, Velenje or Koper are not required to take this test.

2.1.2 On some principal studies, additional tests are required:

- A piano proficiency test.
- A music theory test.

2.1.3 The jury might decide to interview the candidate.

2.2 EVALUATION AND OTHER REGULATIONS REGARDING THE AUDITION

2.2.1 Evaluation methods:

- The principal study is evaluated with either the grade of “pass” or “fail”.
- Other parts of the audition are evaluated with either the grade of “pass” or “fail”.
- The candidate who demonstrates exceptional musical abilities may be awarded the grade “exceptionally talented”¹.

2.2.2 The candidate has passed the audition if all of the following requirements are met:

- the grade of “pass” in the principal study audition.
- the grade of “pass” in all other parts of the audition required for the selected principal study.
- the grade of “pass” in the music theory test (ear training, musical form and the history of music).

The candidate must meet all the requirements listed above.

2.2.3 The final result of an audition is evaluated with either the grade “pass” or “fail”.

2.2.4 Candidates who have already participated in an audition this year are not required to retake the sections they have previously passed.

2.2.5 Candidates requiring an official piano accompanist for their audition must indicate this on their application form and are obliged to submit their programme accordingly. At least one month prior to the audition, candidates must provide the sheet music for their programme in PDF format, sending it to both korepeticije@ag.uni-lj.si and referat@ag.uni-lj.si.

2.3 MUSIC THEORY TEST*

THE CANDIDATES WHO HAVE NOT COMPLETED A SECONDARY MUSIC SCHOOL PROGRAMME IN SLOVENIA ARE REQUIRED TO TAKE THE TESTS IN THE FOLLOWING SUBJECTS: EAR TRAINING, MUSICAL FORM AND THE HISTORY OF MUSIC.

(Grade: pass/fail)

¹ The grade “exceptionally talented” might be used for younger candidates who demonstrate exceptional musical abilities but do not meet the requirements set in the Call for Enrolment, as they have not yet completed a secondary school programme.

2.3.1 Subject: Ear Training

The candidate:

- sings the given melodic line;²
- performs the given rhythmic exercise;³
- identifies the structure of the intervals played;
- identifies the structure of the chords and their inversions played (triads and seventh chords, such as major seventh and its inversions, diminished and augmented triads, dominant seventh and its inversions, diminished seventh, etc.);
- Identifies a chord progression of basic functions in the cadence played (eg. I, V, I; i, V, i; I, IV, V, I; i, vi, iv, V, etc.).

2.3.2 Subject: Musical Form

The candidate is familiar with:

- the basics of music theory (possible literature: Pavel Mihelčič, *Osnove glasbene teorije*, DZS);
- triads and seventh chords of diatonic musical form and the principles of their connection; (no written test for this bullet point);
- the basics of two-part counterpoint (e.g., what is imitation; the basics of the fugue, canon; the relationship between the consonance and the dissonance and similar); (no written test for this bullet point);
- basic musical forms (the song form, sonata form, rondo, variation, minuet, fugue, canon);
- the instruments of a symphony orchestra (and their classification into wind, brass, string, plucked-string and percussion instruments; it is not required to know the range of particular instruments).

2.3.3 Subject: History of Music

The candidate is familiar with:

- the characteristics of musical periods from the Renaissance to the 21st century;
- notable performers (of the selected principal study), composers and their works of these periods;
- fundamental works from the history of Western art music (particularly, in connection with the selected principal study).

2.3.4 Subject: Complementary Piano (required for some principal studies)**

The programme for difficulty level A:

- I. A study (Clementi-*Gradus ad Parnassum*, Czerny, Op. 740; Moscheles, Op. 70; Moszkowsky, Op. 72; Neupert, Chopin, Liszt, Debussy, Rachmaninov or studies of similar difficulty);
- II. J. S. Bach: a prelude and fugue from WTC I or II;
- III. a classical sonata in its entirety (Mozart, Beethoven—excluding Op. 49, Nos. 1 and 2);
- IV. a 19th or a 20th century work;
- V. a work by a Slovenian composer.

The programme for difficulty level B:

- I. A study (Cramer, Czerny, Op. 740, Liszt, Op. 1, or studies of similar difficulty);
- II. J. S. Bach: a three-part invention or three movements from a French suite, e.g. Allemande, Sarabande, Gigue (slow movement—Sarabande—is obligatory);
- III. a classical sonata (Haydn, Mozart, Beethoven), the first and second movement;
- IV. a 19th or a 20th century work;
- V. a work by a Slovenian composer.

The programme for difficulty level C:

- I. A study (Czerny, Op. 821 or Op. 849 or Op. 299, Berens, Op. 61, Cramer or studies of similar difficulty);
- II. J. S. Bach: one prelude from *Twelve Little Preludes* or a two-part invention;
- III. a sonatina in its entirety (Clementi, Kuhlau, Diabelli, Haydn, Mozart, Beethoven etc.) or a classical sonata (Haydn, Mozart, Beethoven)—the first and second movement;
- IV. a 19th or a 20th century work;
- V. a work by a Slovenian composer.

² An example is published on the web page of the UL AM.

³ An example of a rhythmic exercise is published on the web page of the UL AM.

- One of the pieces must be played by heart.
- The selected programme determines the level at which candidates will continue their complementary piano study if they are accepted.
- Instead of a work by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century work, preferably by a composer from their homeland.
- The jury will evaluate the candidate's performance of the programme prepared for the audition, their mastery of musical and technical elements of piano playing and their musicality.
- The jury reserves the right to select the prepared works the candidate must perform at the audition.

2.4 SPECIFIC REQUIREMENTS FOR EACH PRINCIPAL STUDY

2.4.1 Principal study Composition and Music Theory

a) ASSIGNMENTS EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. The candidate must present to the jury at least three original compositions which prove their ability to notate musical ideas.
- II. A written assignment on classical harmony (diatonic, chromatic, enharmonic), in which the candidate has to further develop given melodic and harmonic elements.
- III. A written assignment on strict three-part vocal counterpoint in the style of the Renaissance motet using imitation technique and double counterpoint.
- IV. The candidate has to demonstrate their ability to notate a musical excerpt and further develop it using improvisation on their instrument.
- V. The candidate has to demonstrate their ability to read sheet music.

b) PIANO PROFICIENCY TEST** (grade: pass/fail)

Based on their previous knowledge, the candidate selects a programme from three given levels of difficulty (A, B, and C) and prepares it in its entirety.

2.4.2. Principal study Orchestral Conducting and

2.4.3. Principal study Choral Conducting

a) ASSIGNMENTS EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

The candidate has to:

- I. conduct a piece of music,
- II. sight-sing sheet music,
- III. sight-transpose orchestral instruments on the piano,
- IV. sight-read full orchestral score on the piano,
- V. memorize the music within specified timeframe.

ORCHESTRAL CONDUCTING TEST (grade: pass/fail)

The programme:

J. Haydn: Symphony No. 101 in D major, Hob.I:101 (the exposition of the first movement),
or W. A. Mozart: Symphony No. 41 in C major, "Jupiter", K.551 (the exposition of the first movement),
or L. van Beethoven: Symphony No. 1 in C major, Op. 21 (the exposition of the first movement).

CHORAL CONDUCTING TEST (grade: pass/fail)

The programme:

A. Bruckner: *Locus iste*, WAB 23,
or A. Lajovic: *Lan* (D. M. Domijančič),
or F. Schubert: Mass in G major, D.167, 1st movement – Kyrie.

b) PIANO PROFICIENCY TEST** (grade: pass/fail)

Based on their previous knowledge, the candidate selects a programme from three given levels of difficulty (A, B, and C) and prepares it in its entirety.

c) MUSIC THEORY TEST (grade: pass/fail)

- I. A written assignment on classical harmony (diatonic, chromatic, enharmonic), in which the candidate has to further develop given melodic and harmonic elements.
- II. A written assignment on strict three-part vocal counterpoint in the style of the Renaissance motet using imitation technique and double counterpoint.

2.4.4 Principal study Singing

a) THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. An aria antica;
 - II. an aria from a cantata, an oratorio or a mass;
 - III. an art song (Schubert, Schumann, Brahms, Wolf etc.);
 - IV. an opera aria;
 - V. a Slovenian art song.
- Instead of an art song by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century art song, preferably by a composer from their homeland.
 - The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

b) PIANO PROFICIENCY TEST** (grade: pass/fail)

Based on their previous knowledge, the candidate selects a programme from three given levels of difficulty (A, B, and C) and prepares it in its entirety.

2.4.5 Principal study Piano

THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. A virtuoso study (Moszkowsky, Chopin, Liszt, Rachmaninov, Scriabin, Debussy, Matičič etc.);
 - II. J. S. Bach: a prelude and fugue from WTC;
 - III. L. V. Beethoven: one of the following sonatas in its entirety: Op. 2/1, 2, 3, Op. 7, Op. 10/1, 2, 3, Op. 13, Op. 14/2, Op. 22, Op. 26, Op. 27/1, 2, Op. 28, Op. 31/1, 2, 3, Op. 53, Op. 54, Op. 57, Op. 78, Op. 81a, Op. 90;
 - IV. a 19th, 20th or a 21st century work;
 - V. a work by a Slovenian composer;
 - VI. sight-reading a piece of music.
- Instead of a work by a Slovenian composer, foreign candidates can choose a work by a composer from their homeland.
 - The entire programme should be played by heart, excluding sight-reading.
 - The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

2.4.6 Principal study Organ

a) THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. A work by an old master;
- II. J. S. Bach – a prelude and fugue;
- III. a work from the romantic period;
- IV. a 20th century work.

- The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
- The jury reserves the right to select the prepared works the candidate must perform at the audition.

b) PIANO PROFICIENCY TEST** (grade: pass/fail)

The candidate must prepare the entire programme at the A level of difficulty.

2.4.7 Principal study Harpsichord

THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. Two sonatas by D. Scarlatti;
- II. a prelude and fugue from WTC by J. S. Bach;
- III. a work by French "clavecinistes"

- Part of the programme has to be played by heart.
- The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
- The jury reserves the right to select the prepared works the candidate must perform at the audition.

2.4.8 Principal study Accordion

THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. A concert study;
- II. a polyphone baroque work;
- III. a sonata;
- IV. a work by a Slovenian composer;
- V. an original work for the accordion.

- Instead of a work by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century work, preferably by a composer from their homeland.
- Part of the programme has to be played by heart.
- The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
- The jury reserves the right to select the prepared works the candidate must perform at the audition.

2.4.9 Principal study Guitar

THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. A study;
- II. a baroque suite (4 movements) or a prelude and fugue;
- III. a work from the classical period;
- IV. a work from the romantic period or the 20th century;
- V. a work by a Slovenian composer.

- Instead of a work by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century work, preferably by a composer from their homeland.
- Part of the programme has to be played by heart.
- The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
- The jury reserves the right to select the prepared works the candidate must perform at the audition.

2.4.10 Principal study Harp

THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. A study;
- II. a sonata or a concerto;
- III. a piece of the candidate's choice;
- IV. a work by a Slovenian composer.

- Part of the programme has to be played by heart.
- Instead of a work by a Slovenian composer, foreign candidates can choose a 19th, 20th or 21st century work, preferably by a composer from their homeland.
- The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
- The jury reserves the right to select the prepared works the candidate must perform at the audition.

2.4.11 Principal study Violin

THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. A scale and arpeggios spanning three octaves, as well as a scale in thirds, sixths, and octaves spanning two octaves, all of the candidate's choice;
- II. two studies (by C. Dancla, J. Dont, Op. 35, or P. Rode, or a study of similar difficulty; instead one of the studies, the candidate can choose an appropriate virtuoso piece);
- III. J. S. Bach: two movements from a partita or a sonata for violin solo;
- IV. either the first movement of a concerto or both the second and third movements of a concerto of the candidate's choice.

- The entire programme has to be played by heart.
- The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
- The jury reserves the right to select the prepared works the candidate must perform at the audition.

2.4.12 Principal study Viola

THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. A scale and arpeggios spanning three octaves and a scale in thirds, sixths and octaves spanning two octaves in a major and the parallel minor key;
- II. two studies (Kreutzer, Rode, Campagnoli etc.);
- III. J. S. Bach: two movements from a cello suite.
- IV. either the first or both the second and third movements of a concerto.

- Part of the programme has to be played by heart.
- The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements,

- overall performance, and the artistic potential demonstrated throughout the performance.
- The jury reserves the right to select the prepared works the candidate must perform at the audition.

2.4.13 Principal study Cello

THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. One study (Duport, Popper, Grützmacher, Vol. 1, or studies of similar difficulty)
 - II. J. S. Bach: two movements from a cello suite;
 - III. either the first or last movement of a concerto, a virtuoso piece, or a movement from a larger-scale sonata.
- Part of the programme has to be played by heart.
 - The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

2.4.14 Principal study Double Bass

THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. A scale in three octaves;
 - II. two studies;
 - III. J. S. Bach: two movements from a suite;
 - IV. a concerto;
 - V. a piece of the candidate's choice.
- Part of the programme has to be played by heart.
 - The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

2.4.15 Principal study Flute

2.4.16 Principal study Oboe

2.4.17 Principal study Clarinet

2.4.18 Principal study Bassoon

2.4.19 Principal study Saxophone

2.4.20 Principal study Trombone

2.4.21 Principal study Horn

2.4.22 Principal study Trumpet

2.4.23 Principal study Tuba

THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. A study;
 - II. A sonata or some other cyclic work;
 - III. a concerto;
 - IV. a piece of the candidate's choice.
- Part of the programme has to be played by heart.
 - The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

2.4.24 Principal study Percussion Instruments

THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. Studies for individual percussion instruments;
 - II. a sonata, concerto or concertino for either vibraphone or xylophone;
 - III. a work or an arrangement by a Slovenian composer;
 - IV. two works for multiple percussion instruments.
- At least one work has to be played by heart.
 - Instead of a work by a Slovenian composer, foreign candidates can choose a 20th or 21st century work, preferably by a composer from their homeland.
 - The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

2.4.25 Principal study Recorder

THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

- I. A study;
 - II. a sonata or some other cyclic work;
 - III. a concerto;
 - IV. a piece of the candidate's choice.
- Part of the programme has to be played by heart.
 - The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

2.4.26 Principal study Sacred Music

ASSIGNMENTS EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

a) WRITTEN EXAMINATION: testing the knowledge of music theory subjects.

b) ORAL EXAMINATION:

- I. Aural skills and rhythm (rhythmic and melodic dictation);
- II. intervals and chords (triads and seventh chords with inversions);
- III. sight-singing an art song with the candidate's own accompaniment and/or unaccompanied;
- IV. conducting: the candidate has to demonstrate their understanding of the compositional and formal structure of a choral or an instrumental work and explain reasons for a particular interpretation (Premrl, Sattner etc.).

c) ORGAN PROFICIENCY TEST (grade: pass/fail):

- I. J. S. Bach: *Orgelbüchlein* (at least two chorales) or some other organ work by Bach of similar or greater difficulty;
 - II. a piece by an old master (Pachlebel, Frescobaldi, Buxtehude or Krebs etc.);
 - III. a 19th or 20th century work (by a Slovenian or foreign composer).
- The jury will evaluate the candidate's performance of the prepared programme for the audition, focusing on musical and technical elements of organ playing and their overall musicality.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.
 - Candidates who does not take the organ proficiency test must only take the piano proficiency test, which is evaluated with "pass" or "fail".

d) PIANO PROFICIENCY TEST** (grade: pass/fail):

Based on their previous knowledge, the candidate selects a programme from two levels of difficulty (A or B) and prepares it in its entirety.

2.4.27 principal study Jazz

THE PROGRAMME EVALUATED FOR THE PRINCIPAL STUDY AUDITION (grade: pass/fail)

Modul a) Piano

- I. A jazz study of the candidate's choice from P. Peterson's *13 Little Exercises* or one prelude (without a fugue) from J. S. Bach's *WTC I or II*;
 - II. one of the following works: J. Green: "Body and Soul", E. Garner: "Misty", D. Ellington: "In A Sentimental Mood", V. Young: "My Foolish Heart" or J. van Heusen: "Here's That Rainy Day";
 - III. the required work: C. Porter: "I Love You";
 - IV. a work of the candidate's choice;
 - V. a short sight-reading jazz excerpt.
- At least three jazz works must be played by heart.
 - The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

Modul b) Guitar

- I. One of the following works: William G. Leavitt: *A Modern Method for Guitar*, Volume 1: "First Solo", (p. 23) or "Second Solo" (p. 25);
 - II. a work in medium swing or up tempo (fast);
 - III. the required work: C. Parker: "Blues - Au Privave", melody and improvisation;
 - IV. a work of the candidate's choice;
 - V. a short sight-reading jazz excerpt.
- At least three jazz works must be played by heart.
 - The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

Modul c) Double Bass

- I. A study of the candidate's choice (with or without the bow) from John Patitucci's *60 Melodic Etudes for Acoustic and Electric Bass*;
 - II. one of the following ballades (at least half of the chorus playing melody or improvising, other part playing bass accompaniment): Erroll Garner: "Misty", Guy Wood and Robert Mellin: "My One and Only Love", Ralph Burns and Woody Herman: "Early Autumn", Johnny Green: "Body and Soul", Raye & G. de Paul: "You Don't Know What Love Is";
 - III. the required work (melody, solo and walking bass): C. Parker: "Billie's Bounce";
 - IV. a work of the candidate's choice;
 - V. a short sight-reading jazz excerpt.
- At least three jazz works must be played by heart.
 - The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

Modul c) Drums

- I. A study from Charley Wilcoxon's *Modern Rudimental Drum Solos*: "Rhythmania" or "Paradiddle Johnnie";
 - II. one of the following ballades: J. Van Heusen: "Polkadots and Moonbeams", F. Churchill: "Someday My Prince Will Come", M. Dennis, T. Adair: "Everything Happens to Me", T. Monk: "Round Midnight", H. Silver: "Peace";
 - III. the required work: Victor Feldman: "Seven Steps to Heaven";
 - IV. a work of the candidate's choice;
 - V. a short sight-reading jazz excerpt.
- At least three jazz works must be played by heart.
 - The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

Modul d) Violin

- I. J. S. Bach: a movement of the candidate's choice from a Solo Sonata or a Solo Partita or a Solo Suite (played by heart);
 - II. one of the following ballades: D. Ellington: "In A Sentimental Mood", R. Rodgers: "My Funny Valentine", E. Garner: "Misty", D. Reinhard: "Nuages", H. Arlen: "Over the Rainbow";
 - III. the required work – one of the following: C. Parker: "Billie's Bounce" or C. Parker: "Au Privave" (melody and improvisation);
 - IV. a work of the candidate's choice;
 - V. a short sight-reading jazz excerpt.
- At least three jazz works must be played by heart.
 - The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

Modul e) Trumpet

- I. One of the following studies: Jim Snidero: *Intermediate Jazz Conception - Trumpet*: "Confirmed", "Freedom", "Trane's Thing", "You Need Not", "Things", "Days Ago", "Night Eyes";
 - II. a ballade of the candidate's choice (the theme, improvisation is not required): R. Rodgers, L. Haer: "My Funny Valentine", J. Styne: "I Fall in Love too Easily", B. Thiele: "What A Wonderful World", G. de Paul: "You Don't Know What Love Is";
 - III. the required work: C. Parker: "Au Privave" (in F), melody and improvisation;
 - IV. a work of the candidate's choice which includes a theme and improvisation;
 - V. a short sight-reading jazz excerpt.
- At least three jazz works must be played by heart.
 - The jury will evaluate the candidate's performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

Modul f) Saxophone

- I. A study by B. Mintzer: *14 Jazz & Funk Etudes* - No.1, "Start with the Blues" (pages 1 and 2 only);
- II. one of the following ballades: J. Green: "Body and Soul" (in Db), E. Garner: "Misty" (in Eb), D. Raye & G. de Paul: "You Don't Know What Love Is" (in Fm), D. Ellington: "In a Sentimental

- Mood” (in F) or J. Garland: “Embraceable You” (in G) – play only melody one time with improvisational additions;
- III. the required work – C. Parker: “Au Privave” (in F), melody and improvisation;
 - IV. a work of the candidate’s choice;
 - V. a short sight-reading jazz excerpt.
- At least three jazz works must be played by heart.
 - The jury will evaluate the candidate’s performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

Modul g) Singing

- I. A scat etude of the candidate’s choice from *Blues Scattitudes: Vocal Improvisations on the Blues* (by B. Stoloff) played on the instrumental jazz backing track provided with the book;
 - II. a vocal etude of the candidate’s choice from *Metodo pratico* (by N. Vaccai) or another classical etude or shorter composition by a classical vocal composer played with the piano accompaniment;
 - III. one of the following ballades for which the candidate hands in their lead sheet in a preferred tonality:
 1. V. Duke: “Autumn in New York”,
 2. G. Wood, R. Mellin: “My One and Only Love”,
 3. M. Fisher, J. Segal: “When Sunny Gets Blue”,
 4. D. Raye, G. Paul: “You Don’t Know What Love Is”,
 5. A. C. Jobim, V. de Moraes, N. Gimbel: “How Insensitive” (slow bossa);
 - IV. the required work: A. Schwartz, H. Dietz: “Alone Together”, played as medium swing with obligatory vocal (scat) improvisation; the theme with lyrics is performed twice, second time preferably with melodic/rhythmic variations; the candidate hands in their lead sheet in a preferred tonality;
 - V. a work of the candidate’s choice, preferably in a different tempo/rhythm/style than previously performed works; the candidate can also play their original composition that includes some elements of jazz and improvisation.
- At least three jazz works must be played by heart.
 - The jury will evaluate the candidate’s performance of the prepared programme for the audition, assessing their musicality, mastery of the period's characteristic musical and technical elements, overall performance, and the artistic potential demonstrated throughout the performance.
 - The jury reserves the right to select the prepared works the candidate must perform at the audition.

3. BACHELOR'S DEGREE IN MUSIC EDUCATION

1. All candidates have to take the test of musical abilities and teaching skills in its entirety (all four segments and their parts).
2. The test of musical abilities is evaluated with points from 0 to 100.
3. The maximum number of points is 100.
4. The minimum number of points for a successful audition is 60.
5. Each test must be evaluated with at least seven (7) points for the candidate to pass the audition. If any test is evaluated with fewer than seven points, even if the total score reaches 60 from other tests, the candidate has still failed to pass the audition.

PARTS OF THE AUDITION AND THEIR EVALUATION:

1. WRITTEN EXAMINATION: (grade: 0-30 points)

- The written examination covers the fields of musical form and structure, music theory and the history of music;⁴
- Time allowed: 90 minutes.

2. PIANO PROFICIENCY TEST^{**}: (grade: 0-25 points)

Based on their previous knowledge, the candidate selects a programme from three given levels of difficulty (A, B, and C) and prepares it in its entirety.

3. TEST OF VOCAL AND AURAL SKILLS: (grade: 0-30 points)

The test entails:

- I. The singing of an art song with the candidate's own accompaniment (an original, published accompaniment);
- II. the singing of a Slovenian traditional song or a simple melody sung with the candidate's improvised accompaniment;
- III. a test of aural skills (ear training), including sight-singing.

4. TEST OF TEACHING SKILLS: (grade: 0-15 points)

The test entails:

- I. A short essay on the given subject (time allowed: 30 minutes);⁵
- II. a pedagogical interview.

4. VALIDITY START

The final version of the Regulations on the Music Audition of the UL AM was accepted at the 23rd regular session of the Senate of the UL AM on 27 September 2023 and becomes effective from the day of endorsement by the Senate of the UL AM. These regulations replace those adopted at the 18th regular meeting of the Senate of the UL AM on 27 February 2023, which are now rendered invalid.

Ljubljana, 27 September 2023

No.: 014-1/2023-8

Dean of the University of Ljubljana Academy of Music
Prof. Marko Vatovec

⁴ A sample test is published on the web page of the UL AM.

⁵ The topics of the essays from previous years are published on the web page of the UL AM.